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SIR PHILIP SIDNEY'S  
USE OF ARCADIANISM AND ITS SOURCES

A Thesis Submitted to the Faculty of Philcsophy  
of the  
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for the degree of

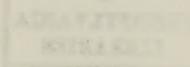
DOCTOR OF PHILOSOPHY

by

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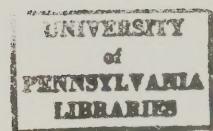


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## INTRODUCTION.

The appearance of Sidney's *Arcadia* marks a distinct step in the development of English prose. The barrenness and inefficiency of earlier forms of expression had been brought into contrast with the ease and elegance of classical models and with an ornate perfection of technique in Italian writers. Inevitably there followed an attempt to do in English what had been accomplished in these other tongues. "This grew speedily to an excess; for men began to hunt more after words than matter".<sup>1</sup>

1. Bacon speaks of the conscious study of style as resulting in part from the reading of the classics, and does not specifically limit his statements to writing in Latin. He goes back to the Reformation when "Martin Luther.....was enforced to awake all antiquity, and to call former times to his succour, to make a party against the present time. So that the ancient authors, both in divinity and in humanity, which had long time slept in libraries, began generally to be read and revolved. This by consequence did draw on a necessity of a more exquisite travail in the languages original, wherein those authors did write, for the better understanding of those authors, and the better advantage of pressing and applying their words. And thereof grew again a delight in their manner of style and phrase, and an admiration of that kind of writing..... So that these four causes concurring, the admiration of ancient authors, the hate of the schoolmen, the exact study of languages, and the efficacy of preaching, did bring in an affectionate study of eloquence and 'copia' of speech, which then began to flourish. This grew speedily to an excess; for men began to hunt more after words than matter; and more after the choiceness of the phrase, and the round and clean composition of the sentence, and the sweet falling of the clauses, and the varying and illustration of their works with tropes and



From Spanish models were adopted the rhetorical devices of the Euphuistic manner. Euphuism reached its highest development in Lyly's *Euphues*, and soon gave way to a new influence affecting prose, to Arcadianism according to Landmann, to Italianism Schwan would say. The difference in name represents a dissent as to the sources of this latter influence.

Landmann is confident that the *Arcadia* and Arcadianism are due to Spanish influence, and, in particular, to the *Diana* of Montemayor. He says, "that Sidney's prose is influenced by Spanish prose i.e. Montemayor's even a superficial comparison of the two will show clearly."<sup>2</sup> "Sidney's source, or rather his model is....the *Diana* of the Spaniard Jorge de Montemayor".<sup>3</sup> "That Sidney really imitates the *Diana* in his *Arcadia* is easily proved by a glance at the beginning of both works. The style is the same in both."<sup>4</sup> "Euphuism was overthrown in Shakspere's time by the other affectation of Arcadianism, taken by Sidney from the Spaniard Montemayor." The last statement occurs in his paper on Shakspere and Euphuism;<sup>5</sup> and for convenience of reference the notes

1. (cont.) figures, than after the weight of matter, worth of subject, soundness of argument, life of invention or depth of judgment." Bacon, *Advancement of Learning*, 1605; in Works 1:169 (ed. Montague, Philadelphia, 1841).

2. Landmann, *Euphues &c.*, p. XIV. note. (Vollmöller's *Engl. Sprach- u. Literaturdenkmale*, 4ter Band, Heilbronn 1887.)

3. Ib. p. XXX.

4. Ib. p. XXXI.

5. Landmann, *Shakespere and Euphuism*, New Shakespeare Society Transactions, 1880-82.



on that paper give, in parallel columns, the "beginning of both works", but the Diana in Yong's<sup>1</sup> translation (!). One is tempted to echo Landmann and say that "a glance" and "a superficial comparison" might lead to the conclusion he has reached. And in truth, the comparison is peculiarly misleading. In the first place, a reading of both Montemayor and Yong in the passage cited will show that the style of the translation is decidedly nearer Sidney than is that of the original.<sup>2</sup> Again, the closest parallel in these opening chapters is in the lamentations of Strophon

1. Yong, translation of Montemayor's Diana, 1598.

2. Compare the following passages:-

"Al tiempo que la primavera con las alegres n̄uevas del verano se esparce por el universo" (La Diana, de Jorge de Montemayor, 1795, p.2).

"At that time especially, when cheereful springtyde (the merry messenger of summer) is spread over the face of the whole earth."

"eveniga de mi descanso."

"Cruell enemie of my quiet rest" (p.3).

"Ya la estuella del alba comenzaba a dar su acostumbrado resplandor, y con su luz los dulcs ruiſeñores enviaban a las nubes el suave canto" (p.166).

"Now did the morning starre begin to cast forth her wonted brightness and with the comfort of her light the pretty birdes and nightingales were warbling up their sweetest notes to the skies" (p. 85).

Note the tendency to fuller statement, even to tautology:-

"ni la confianza y presuncion de la Dama celebrada por solo el voto y parecer de sus apasionadas" (p.2).

"Nor the presumption and coye disdaine of the proud & nice Ladie (celebrated only by the appassionate vowes and opinions of her amorous suitors)."



and Claius because of their separation from Urania, and in somewhat similar complaints of Sireno and Silvano over the absence of Diana. But while the main thread of Montemayor's narrative follows the fortunes of these latter three, the corresponding group in the *Arcadia* have no place in the plot. Urania never appears, and the two shepherds merely guide Musidorus to Kalendar, and are not mentioned again except in the repetition of a song they had been accustomed to sing.<sup>1</sup> Indeed, the first chapter of the *Arcadia* does not at all suggest the proportion in which different elements - especially pastoral, military, and courtly elements - are employed in the body of the narrative. Of these features of material and form we are to speak at some length on succeeding pages; here we need only call attention to the fact that Montemayor's influence upon Sidney's style is merely asserted by Landmann, and that the argument for Sidney's indebtedness for elements of the narrative depends in part upon statements either unguarded or incorrect.<sup>2</sup>

Schwan in his criticism of Landmann<sup>3</sup> says this new tendency which superseded Euphuism was Italianism. "(Sie) übertrug den

1. *Arcadia*, p. 95 v. (ed. 1590).

2. Landmann, *Euphues &c.*, p. XXXI.

3. Schwan, *Englische Studien*, 6:94.



stil der poesie mit seinen tropen, wie metaphor, metonymie etc. in die prosa, indem sie den natürlichen ausdruck durch einen gewälteren, ferner liegenderen ersetzte."<sup>1</sup> He goes on to speak of the early beginning of this tendency and of its Italian source. Without question, the tendency to introduce into prose characteristics of poetry is a fundamental feature of the style of the *Arcadia*, and is due in part to the influence of Italian models. But when Schwan argues from the references of Wilson and Puttenham to "Dark wordes" and "inke-horne termes", that the fashion of speech making in the court was characterized by an affected and "far-fetched" diction, and that this court style, which he names Italianism, was adopted by Sidney, the argument breaks down; for Sidney's diction does not show this quality. As Dr. Child has made evident, "Schwan's suggestion [as to diction] leads nowhere".<sup>2</sup> Schwan's further statement that Sidney adopted Euphuism as well as Italianism cannot be accepted if one gives to the term "Euphuism" that definite and specific denotation which has been conclusively determined by Landmann. It is undeniable that Sidney was affected in a general way by both of the tendencies which Schwan posits as Italianism and Guevarism, but his manner is clearly distinguishable

1. Schwan, p. 105.

2. Child, John Lyly and Euphuism, p. 108. (*Münchener Beiträge z. Rom. u. Engl. Philologie*, III, 1894.)



from the style which is ridiculed in the courtiers of Love's Labour's Lost and from formal Euphuism.

The term Arcadianism seems preferable for denoting this tendency which reached a characteristic development in the *Arcadia*. Sidney's other prose is not involved in the consideration, though it sometimes furnishes confirmatory evidence. Arcadianism is largely though not exclusively a matter of form, and as criticism of Sidney's style has been couched in vague and general terms, the first need is a somewhat detailed study of elements of style in the *Arcadia*. This will give ground for comparison with probable sources, and a like survey of elements of the narrative will serve to correct or corroborate our conclusions.



## SIR PHILIP SIDNEY'S ARCADIA.

## The History of the Book.

The composition of the *Arcadia* should be considered in relation to external events of Sidney's life and to his occupation with other literary productions. During three years (1572-1575) of foreign residence and travel he was received in scholarly and court circles in France, Germany, and Italy; and had come into immediate contact with the art and literature of these countries. On his return he was drawn at once into the group of wise and brilliant men about Elizabeth. He had been introduced by Leicester; he was a participant in the memorable festivities at Kenilworth in 1575; and when, three years later, Leicester again entertained the queen, Sidney prepared, as his share in honoring the guest, his *Lady of May*. But before the next autumn the situation had changed. Leicester's marriage had been discovered to Elizabeth and he was absent from the court and under the queen's extreme displeasure. Sidney likewise had lost favor but through circumstances which are not quite clear. There had been a quarrel with the Earl of Oxford, who had ordered Sidney from the tennis-court and, on calling him a puppy, had at once been given the lie. For some time Sidney anticipated a challenge but he received instead the queen's reproof for lack of deference to a peer of the realm.<sup>1</sup>

The proposed marriage of the queen to the Duke of Anjou was



favored by a large party led by the Earl of Oxford. After the exile of Leicester, Sidney remained almost alone as an opponent to it,<sup>1</sup> yet notwithstanding his solitary position and the scheming of Oxford against him, he dared, early in 1580, address to the queen a formal remonstrance against the marriage. In view of the punishment visited upon such loyal men as Stubbis, it points to personal favor toward young Philip Sidney that merely a brief absence<sup>2</sup> from court followed his unasked advice.

In the spring of 1580, then, he went down to Wilton, the home of that "deare ladie and sister, the Countesse of Pembroke". Suggestions of this country seat have been found by those who know the place, in descriptions of the *Arcadia*, and it is certain that the third book, written presumably after leaving Wilton, does not contain detailed pictures such as occur in the first and second. Of more importance is the fact that he wrote the romance at the request of his sister and for her alone. He dedicates it to her, to the "most deare and most worthy to be most deare Lady", adding, "I could well find in my harte, to cast out in some desert of forgetfulness this child, which I am looth to fater. But you desired me to doo it and your desire to my hart is an absolute commandement. Now, it is done

1. Symonds, Sir Philip Sidney, p. 61.

2. Fox Bourne, Philip Sidney, pp. 209, 213.

3. Ib. p. 215.



onelie for you, onely to you: if you keepe it to your selfe,  
 or to such friendes, who will weigh errors in the ballance of  
 good will, I hope for the fathers sake, it will be pardoned,  
 perchance made much of, though in it selfe it have deformities.  
 For indeede, for severer eyes it is not, being but a trifle and  
 that triflinglie handled." In Sidney's anticipation then, the  
 book was a piece of "coterie" writing, and for some years it  
 was restricted to a circle of friends, as Molineux testifies  
 "few works of like subject hath beene either of some more ear-  
 nestlie sought, choislie kept, or placed in better place, and  
 amongst better jewels then that was; so that a speciall deere  
 freend he should be that could once obteine a copie of it!"<sup>1</sup>

To these same months at Wilton belongs the collaboration  
 of brother and sister in translation of the Psalms. Two years  
 earlier The Lady of May had been presented in compliment to the  
 queen when she was the guest of Leicester at Wanstead. Still  
 earlier (1577) was the letter to Elizabeth containing that mas-  
 terly defence of his father's Irish policy; while the letter on  
 the proposed French match was given to the queen in January, 1580.  
 The date of the *Apologie for Poetrie* is uncertain; it must come  
 between 1579 and 1585, and it may have been written along with  
 the *Arcadia*.<sup>2</sup> That Sidney was engaged in so varied forms of

1. Holinshed, *Chronicles*, 3:1554 a.

2. Arber, *An Apologie for Poetrie*, p. 7, says "1581 may....be



composition in these few years becomes of special significance in the study of the content and form of the *Arcadia*.

For some ten years the *Arcadia* existed in manuscript copies only. Sidney had asked to have it destroyed, but in 1586 there was an attempt, apparently unauthorized, to have it printed. The same Ponsonby who brought to the notice of Fulke Greville, Sidney's constant friend, the probability of a piratical <sup>1</sup> edition published in 1590 *The Countesse of Pembroke's Arcadia*, written by <sup>2</sup> Sir Philippe Sidney; it had been entered on August 23, 1588. Subsequent editions are those of 1593, 1598, 1599, 1605, 1613,

'2 (con.) taken as approximately correct": Cook, Sidney's Defence of Poesy, p. XIII, "I am.....inclined to place the Defense as late as 1583": Fox Bourne, Philip Sidney, pp. 205, 206. "But there are grounds for thinking that it was written before either of those works" (i.e. *The Arcadia* and *Astrophel and Stella*). Professor Cook's reasons for the later date, when considered in connection with the very different aims of the *Apologie* and the *Arcadia*, do not seem to us conclusive.

1. Fulke Greville, letter to Sir Francis Walsingham, preserved in the State Papers, quoted *Arcadia*, p.1.

2. It is this first edition which has been reprinted in photographic fac-simile and edited by H. Oskar Sommer, Ph. D., London, 1891. Consult the same for account of subsequent editions, but note that Sommer omits the edition of 1739, given by Allibone. Unless otherwise indicated our references to the "Arcadia" are to this edition.



1621, 1623, 1627, 1629, 1633, 1638, 1655, 1662, 1674, 1725, 1739(Dublin), 1867, 1891(reprint of 1590), 1893(reprint of 1867). The edition of 1621 contains "a supplement of a defect in the third part" by Sir W. Alexander; and that of 1627 has added "A Sixth Booke to the Countesse of Pembroke's Arcadia: Written by R. B."; the edition of 1638 has another "supplement of a defect in the third Book", this one by "Mr. Ja. Johnston Scoto-Brit." A separate supplement appeared in "A Continuation of Sir P. Sidney's Arcadia written by a young Gentlewoman," 1651.

The following are said to be imitations of Sidney's Arcadia:- *Arisbas Euphues*, John Dickenson, 1594; *Sir Philip Sidney's Ourania*, Nicholas Breton, 1606; *Urania, the Countess of Montgomery*, 1621. In the successive titles of one book the element of caricature is obviously joined to imitation:- *Don Zara del Fogo, the Spaniarde*, by Musophilus, 1656; *Wit and Fancy in a Mace*, 1657; *Romancio-Mastrix*, or a Romance on Romances in which the prodigious vanities of a great part of them are (as in a Mirrour) most lively represented and so naturally personated that the ingenious reader, observing their deformities, may delightfully be instructed and invited to the pursuing of more honourable and profitable studies, by Sam. Holland, 1660.<sup>1</sup> As "based upon the Arcadia" Dr. Sommer names the following:- *The Famous History of Heroick Acts or The Honour of*

1. Brydges, Restituta, 4: 196, 200, and New Shakespeare Society, Century of Praye, p. 302.



Chivalry. Being an abstract of Lady Pembroke's "Arcadia", 1701: The Unfortunate Lovers; The History of Argalus and Parthenia, 1715: Argalus and Parthenia, Francis Quarles, 1726: The History of Argalus and Parthenia, 1770 and 1788. To this should be added Dunlap's assignment of the story of Plaugus as the origin of Shirley's Andromana or Merchants Wife<sup>1</sup> and of Cupid's Revenge by Beaumont and Fletcher. Dr. Smith names, as plays founded upon the Arcadia, Glapthorne's Argalus and Parthenia,<sup>2</sup> Shirley's Arcadia and John Day's Isle of Gulls.<sup>3</sup> The Queen's Arcadia by Daniel, since it is pastoral to the exclusion of the court element,<sup>4</sup> is not to be regarded in any sense as an imitation of Sidney's romance. The influence of the Arcadia upon Shakespeare has not received attention, but Dr. Furness regards it as important and pervasive.<sup>5</sup>

1. Principal A. W. Ward in the Dictionary of National Biography (P. 133) says that Andromana or the Merchant's Wife, 1660, has been attributed to Shirley "apparently for no better reason than that it purported to be written by 'J. S.'".

2. Smith, Pastoral Influence in the English Drama, p. 32. (Mod. Lang. Assoc. 1897.)

3. Ib. p. 39.

4. Ib. p. 39.

5. The underplot in King Lear has long ago been attributed to the episode of the blind King of Paphlagonia, but the more important influence lies less on the surface and probably resulted from an intimate knowledge of the Arcadia. We cannot forbear two quotations; one for its suggestion of Biron's triumphant oratory in Love's Labour's Lost, "O sweet Philoclea.....thy heavenly face is my



Though we regard this list as suggestive rather than exhaustive of the imitative adaptations of the main plot or of considerable portions of the *Arcadia*, yet it indicates somewhat the popularity of the *Arcadia*. Add to this the large number of editions, the fact of translation into French, German and Italian,<sup>1</sup> the very late date of the first known caricature, and some idea is gained of the long term of high favor accorded the book. The direct tributes of praise are continually met with among Elizabethan writers. We limit ourselves to noting Fraunce's mention of Sidney alone among English writers in his *Arcadian Rhetorickē*,<sup>2</sup> and to quoting Jonson's dictum,—"Sir Philip Sidney & Mr. Hooker (in different matter) grew great masters of wit and language, and in whom all vigor of invention and strength of judgment met."<sup>3</sup>

5.(con.) *Astronomie, thy sweet vertue, my sweet Philosophie, let me profit therein & farewell all other cogitations.* The other shows Shakespeare as having with Sidney a tendency to turn and play with an idea, and to use repetition and punning in somewhat emotional expression. It is—"his fines, his double vouchers, his recoveries. Is this the fine of his fines and the recovery of his recoveries, to have his fine pate full of fine dirt? Will his vouchers vouch him no more.....?" *Hamlet*, 5:1.

1. *Arcadia*, pp. 43-45, and Allibone.

2. *The Arcadian Rhetorickē: or The Prospects of Rhetorickē made plain by examples Greek, Latin, English, Italian, French, Spanish, out of Homers Ilias & Odissea, Vergil's Aēglogēs, Georgikēs, & Aeneis, Sir Philip Sidneis Arcadia, Songs and Sonets, Torquato Tassoes Gofredo, Aminta, Torrismondo, Sallust, his Judith & both his Semaines,*



Boscan & Garcilassoes Sonets & AEgloges. By Abraham Fraunce  
(entered 1587).

3. Schelling, Jonson's Timber, p.30.



## STYLE AND CONTENT.

In the *Arcadia* neither form nor material can be separated from the other and put forth as the essential characteristic of the book. The criteria of Euphuism have been shown to be certain rhetorical devices, but the distinguishing features of the *Arcadia* belong not alone to style but as well to context and spirit. Sidney's concern is the thought rather than correspondence of forms; his aim is not numbering and grouping of syntactical elements according to a fixed pattern, it is rather, in his own words, the "fayning notable images of vertues, vices, or what els, with that delightfull teaching which must be the right describing note to know a poet by".<sup>1</sup> The very excesses with which he is traditionally charged, - "metaphorical diction", "circumlocutions for simple expressions", and "bold personification of inanimate objects" -<sup>2</sup> rise from the desire to secure an imaginative and emotional medium for his narrative. From this fact that form is ancillary to thought, it follows that a study of his style will reveal ten-

1. Sidney; *An Apologie for Poetrie*, p.29.

2. Landmann, *Euphuies &c.*, p.XXVIII. Landmann here repeats the criticism of many writers on Sidney.



dencies in his use of material rather than discover details and technicalities of manner. Certain minor points, however, call for attention in passing.

#### CHARACTERISTICS OF STYLE.

##### I. Diction.

In the choice of words Sidney is remarkably close to modern usage. His vocabulary is entirely English, and has no trace of the affectations scored by Wilson<sup>1</sup> and Puttenham, i.e. the mingle-mangle,<sup>2</sup> the pedantic "inke-horne termes" of scholars, and the "darke wordes.....dayly spoken in Court."<sup>3</sup> This point calls for special notice, for Schwan's statement is here misleading. He says, "Auch Sidney rügt fie 'so far-fetched words, that may seem

1. Wilson. *The Arte of Rhetorike*. See account and quotations in Warton 4: 239-48. Wilson illustrates "darke wordes" and "inke-horne termes" by an actual letter. This should be compared with Sidney's caricature of the same pedantry in Rhombus of *The Lady of May*. *Arcadia*. 1633. p. 618-24.

2. Puttenham, *Arte of English Poesie*, p. 259. "The (mingle-mangle) as when we make our speach or writinges of sundry languages using some Italian word, or French, or Spanish, or Dutch, or Scottish, not for the nonce or for any purpose (which were in part excusable) but ignorantly and affectedly."

3. Ib. pp. 157 & 58.



monsters but most seem strangers to any poor Englishman' in seiner 1581 geschriebenen apology. Am ende der ganzen stelle, in der er die fehler in der diction bespricht, bemerkt er, er habe mit den von ihm gerügten fehlern 'one or two spots of the common infection' aus licht bringen wollen.<sup>1</sup> As a matter of fact, Sidney used the word diction with a larger content than we do, for he specifies as three affectations in diction, "farrefette words", "coursing of a letter" and "figures and flowers".<sup>2</sup> His confession, therefore, that he is "sick among the rest"<sup>3</sup> does not necessarily refer to choice of words and cannot be applied to the diction of the Arcadia.

Sidney's vocabulary is that of a courtier and a scholarly gentleman and but rarely presents a difficulty to a reader of the present day. Of words which have become obsolete or changed in meaning but twenty-one were found on forty consecutive pages selected by chance. They are, - orphansie, p.251; me-ward, p.251 v.; pastorals(=pasturing), p.252; pike(verb), p. 253 v.; motions, p. 256; over-spended, p.256; kindly(naturally), p.256 v.; pestring, p.258; counterpease, p.259 v.; commandement(authority), p.261; burdenous, p.262; cloddy, p. 262; cumber(noun), p.262; cumber(verb), p.262 v.; musickes, p.263; exprobate, p.263 v.; bewraied,

1. Schwan, Edward, Landmann, Shakspere and Euphuism. English Studien 6:94.

2. Ib. p. 69.

3. Puttenham, p.156.



p. 266; vamplat, p.267 v.; counterbuise, p.267 v.; uncourteous, p.270 v. The Arcadia shows a much smaller proportion of words now obsolete than Shakspere's plays, and the survival of this vocabulary is the justification of Puttenham's advice that the diction of a writer "be naturall, pure, and the most usuall of all his country: and for the same purpose rather that which is spoken in the King's Court or in the good townes and Cities within the land, than in the marches and frontiers".<sup>1</sup> A contemporary estimate of historical value for this consideration is found in Peacham's Compleat Gentleman. We get our estimate of him as a critic from his advice,- "Let your style be furnished with solid matter, and compact of the best, choice and most familiar words; taking heed of speaking, or writing such words, as men shall rather admire than understand". He continues, "To helpe yourselfe herein, make choice of those authors in prose, who speake the best and purest English. I would commend unto you (though from more antiquity) the Life of Richard the third, written by Sir Thomas Moore; the Arcadia of the noble Sir Philip Sidney, whom Du Bartas makes one of the foure columnes of our language; the Essays, and other pieces of the excellent master of eloquence my Lord of S. Albanes etc".<sup>2</sup>

1. Puttenham, p.156.

2. Drake, 1:447. (*Shakespeare and his Times*, 1817).



The formation of compound epithets has been named as a change introduced by Sidney into English speech from French.<sup>1</sup> Compounds, however, are by no means conspicuous in the *Arcadia*, do not occur there so often as in *The Apologie for Poetrie*. From forty pages the following are to be noted:- hunger-sterved, p.252; widow-nights, p.262; orfan-side, p.262; not-inough, p.263 v.; wrongly-conforted, p.267 v.; past-comfort, p.270. On the same pages are found sharp-sighted, over-spended, il-guarded, fore-casting, over-much, well-followed. The kind of combination represented in this second group is common in earlier English and is not to be attributed to foreign influence or unusual individual invention. In proportion to the length of the narration there are few compounds so marked by originality as are those of the first group.

In yet another particular the diction is natural and direct.

1. Warton. *History of English Poetry*, 4: 394. "Compound epithets, which Sir Philip Sidney had imported from France, and first used in his *Arcadia*". Warton then quotes from Hall's *Satires*, Book VI.,-

He knows the grace of that new elegance  
Which sweet Philisides fetcht of late from France,  
That well beseem'd his high-stil'd Arcady,  
Tho others marre it with much liberty.  
In Epithets to joyne two wordes in one,  
Forsooth for Adjectives cannot stand alone.



The tendency "to say the simplest thing in the least simple manner"<sup>1</sup> does not appear in the choice or avoidance of words. Sidney calls by name spades and other farming implements and does not, with pastoral writers of a later time, prefer "the feathered tribe" to birds. And though some of the compound epithets named above recall the Old English fertility in word-formation, Sidney does not use such condensed tropes as sæ-wudu or gryre-gæst. If the objection be made that we have been comparing the diction of a prose production with that of poetry, we accept the statement as quite in accord with our conclusion that the diction of the *Arcadia* has no features belonging to poetry in contradistinction to prose.

## II. Rhetorical Figures.

A. Rhetorical Question and Response, Exclamation and Apostrophe. These devices are used freely in the *Arcadia* and occur most frequently in soliloquy and as the spontaneous uttering of strong feeling. The rhetorical question at times takes the place of a statement, as, e. g. "Is a captive life so much worth? cā ever it goe out of these lips, that I love any other but Pyrocles? Shal my tongue be so false a traitor to my hart as to say I love any other but Pyrocles?" (p.334). Often it is substituted for exclamation, or a sentence may have

1. Saintsbury, *History of English Literature*, 2: 42.



the form of interrogation when in reality it is exclamatory, e. g., "O noble Barsanes, how shamed will they sculs be, that he that slew thee, should be resisted by this one man?" (p.319).

The rhetorical question is employed in narration and description in the shepherdish complaints of Strephon and Claius, yet still for the sake of emotional rendering (pp.1 v.-3). The rhetorical response has the same emotional function (p.318 v.) or may also be used in argument directed toward persuasion.

This appears in a brief quotation. "The most covetous man longs not to get riches out of a ground which never can beare anything; Why? because it is impossible. The most ambitious wight vexest not his wittes to clime into heaven. Why? because it is impossible. Alas then, o Love, why doost thou.... ...which is as much impossible?" (p.119) Several examples might be given of the rhetorical question employed for a like purpose. "But they threaten they will kil your daughters. What if they promised you if you remoued the siege, they would honorably send home your daughters? Would you be angled by their promises?" (p. 324 v.).

Apostrophe and exclamation are ever present in the oft recurring laments of this romance. The speaker himself, his eyes, his ears, his heart, the moon and stars and unnumbered abstractions are reproached or invoked. Few pages can be turned before instances are found. "O wretched eyes of mine, O hateful sight,



O day of darkenesse."(p. 294 v. Cf. pp. 115, 123 v., 118 v., 119, 281 v., 295, 310 v., 318 v., 319, 322 v., 334, 336.

B. Figures based on likeness of sound. 1) Alliteration and Rhyme. Alliteration and rhyme are unimportant. They are such as a man gifted with sensitiveness to sounds and living in Elizabethan England could hardly escape, and serve no such special rhetorical function as with Lyly. Pairs of words, associated in meaning, are marked by alliteration as in very early English:- marring with mending (p.245 v.), flame or fuell (p. 248), Desire and Desert (p. 255 v.), repining but not repenting (p. 284 v.), mirth and melodie (p. 301). Instances may be found where this is combined with antithesis; as, "followed by the valiantest, he made way for the vilest"(p.271). Once at least Sidney caricatures the "coursing of the letter", for the pretentious challenge of Damaetas begins,- "Wickest worme that ever went upon two legges; the very fritter of fraude." (p.297). Though alliterating modifiers are not common they occur;—"While longing Lcue can persuade and invincible Valoure dare promise"(p.303); so also transverse alliteration is occasionally found:-"Solitariness to be accounted the sweetest companie"(p.248 v.).

Rhyme on a stressed syllable occurs in a few scattered instances, as, "long and strong fight"(p.5v.).

Incidentally attention should be given to the alliteration in the chapter headings.<sup>1</sup> The "overseer of the print" employs



direct and transverse alliteration to mark antithesis, his usage is Euphuistic rather than Arcadian.<sup>2</sup>

2) Repetition. In the *Arcadia* repetition of words and of structure may take the place of alliteration and parisonic device in emphasizing antithesis; this ulterior aim is more prominent than fixity of mechanical detail.

a) Iteration. The same word may be repeated. "Though she knew not what to feare yet she feared because she knew not, ....the same feare, yet making her seeke cause to nourish her feare". (p.299).<sup>3</sup> Or the stem of the word may be repeated with a different suffix or prefix:- "No fitter match than such a beastly monster with a monstrous Tyrant"(p.207); or,- "exceeding sory for Pamela, but exceedingly exceeding that exceeding ness in feare of Philoclea"(332 a); or an affirmative word or derivative may be contrasted with a negative formation from the same stem:- "though not remove yet move somewhat the constancy

1.(con.) Philip Sidney's dooing, but adventured by the overseer of the print". *Arcadia*, the unnumbered page facing 1.

2. "Base cowardice in Chirias; brave ccourage imaged in Amphialus. His onset with the death of two friendes his foes" (*Arcadia*, p. 256 v.) "The shameless Aunts shrewd temptation to love and marriage. The modest nieces maidenly resistance". (p. 259 v.).

3. Cf. "Was afraid to shew his feare" &c. *Arcadia*, p.266 v.



of their minds which were so unconstantly dealt with"(349 a).

In the following example, also, antithesis is united to repetition, but the antithesis is not expressed by words having the same stem. "A Lcue more deere then your selves dedicated to a Lcue more cold then your selves; with the cleereness lays a night of sorow upon me, and with the coldenes inflames a worlde of fire within me"(176 v.). In contrast with many examples like the preceding is our next quotation, in that it shows repetition of idea without verbal iteration;— "thou hast so plaguily a corrupted mind, as thou canst not keepe thy sickenesse to thy selfe, but must most wickedly infect others"(284).

b) Play on words. In the simplest form, there is merely recurrence of the same sounds; "Behold him a beholder, conquered with conquering"(p.187 v.). In other cases the same sounds have somewhat different meaning, and we accept the pun. "Yet wholly given holily to obey the oracle"(p.355). "Likeness of manners is likely in reason to draw liking with affection"(p.20). In yet other instances with the repeating of the same sounds there is a bringing together of contradictory ideas, and the opposition may become paradox. "From burdning his burden"(p.288 v.). "This is a patient patient"(p.182 v.). "A right heavenly Nature indeed, as it were unnaturing them"(p.282 v.).

c) Balance. The function of balance in pointing antithesis has already been mentioned; one instance of such use is marked by



unusual correspondence in length of clauses. "If he were magnificent, he spent much with an aspiring intent: if he spake courteously, he angled the peoples harts: if he were silent, he mused upon some dangerous plot" (p. 169 v.). More often the second member is longer and differs in syntactical form from the first. "He heard her comfortable speeches, nothing more gladsome; he heard her prognosticating her own destruction, nothing more doleful." (p. 340). Balance is used in parallelism as well as in antithesis, and the indifference to the correspondence of syntactical elements is more evident in cases of parallelism; as in the description of Argulus and Parthenia (p. 290 v.) and in the following briefer passages. "Those who neither have seene, thereby to uterre; nor heard, by which they might be inflamed with desire to see" ( ). "A night that was not halfe so blacke as her mind, nor halfe so silent as was fit for her musing thoughts" (p. 33).

From these examples it is seen that balance may be antithetical or parallelistic, and that it does not mean rigidity of form, it is concerned with placing side by side like or opposed ideas. Its possible close interrelation with antithesis and with sentence structure is obvious.

C. Figures based upon contrast. Antithesis and Paradox. The manner in which Sidney manipulates words and ideas so as to secure effective contrast is one of the distinguishing features of the style of the *Arcadia*. It is of noteworthy significance in a comparison of this book with *Euphues*, and will be seen to



be less formal than the Euphuistic antithesis. In the Arcadia antithesis may be employed independently of other rhetorical figures; or, on the other hand, it may be pointed by iteration without alliteration, and by balance without exact parisonic correspondence. Even these mechanical devices are not rigidly fixed but yield to the shaping power of the thought. The antithesis is fundamentally a contrast of ideas rather than of words, and only as an inevitable result of the contradictory nature of the ideas themselves does antithesis become intensified into paradox.

Antithesis without repetition of word or structure may consist in the opposition of two words;— "well-wishing spite"(p. 213 v.); "the flaming agonie of affection.....works the chilling accessse of thy fever"(p.213 v.); "with love and obedience brught forth the effects of hate and resistance"(p.268). Or the contrast may be carried out at greater length:—"with so faire a majestie of unconquered vertue that captivitie might seeme to have authority over tyrannie; so fowly was the filthinesse of impietie discovered by the shewing of her unstained goodness" (p.284). When the antithesis is expressed in successive pairs of words there is balance not of clauses but of phrases;—"her silence without sullenness, her modestie without affectation, her shamefastness without ignorance"(p.20): "in very ragges yet all so dainty, as it was a brave raggedness and a rich povertie, a disgraced handsomnesse and a new oldnes"(p.315 v.).



Antithesis with iteration is a kind of play upon words which Sidney often permits himself and that in connection with almost any subject. This trait in style has been widely noted, and it is sufficient to add these examples. "The haste to doo it made the doing the slower"(p.235 a.). "They loosing the ground as fast as before they had won it, only leaving them to keep it who had lost themselves in keeping it"(p.269 v.). "A driveling old fellow.....alredie halfe earth and yet then most greedie of Earth"(p.188 v.). The last quotation is noteworthy as it is illustrative of antithesis between the content of groups of words rather than separate words.

Antithesis with balance is a variable quantity. There is at times a close correspondence of syntactical elements, e. g. of such combinations as noun and adjective or noun and genitive, of larger phrases, and of clauses. "Cruel divorce of the sweetest marriage"(p.336 v.). "Rising of courage in the falling of fortune"(p.307 v.). "Cruell follie to my good sonne and foolish kindness to my unkind bastard"(p.144). "To committe themselves to the cold mercie of the sea than to abide the hote crueltie of the fire"(p.4). "Our poore eyes were so enriched as to behold and our low hearts so exalted as to loue, .....as the greatest thing the world can shewe is her beautie, so the least thing that may be praysed in her is her beautie"(p.2 v.). Sometimes the sentence begun in the balanced structure is continued with more freedom. "The lightsome colours of affection, shades with



the deepest shadowes of sorrow, finding them betweene hope and feare, a kind of sweetenes in teares"(p.340 v.). "Basilus (with comfort in his mouth and woe in his face) sought to persuade some ease into Parthenia's minde, but all was as easeful to her as the handling of sore wounds, all the honour done being to her but the triumph of her mind, she finding no comfort, but in desperate yielding to sorrow and rather determined to hate her selfe, if ever she should find ease thereof"(p. 296). In many instances there is prolonged balancing of ideas, and antithesis in pairs of words, with little correspondence of parts of the sentence: this is exemplified in Philocleas' speech, p. 254.

Paradox is by Sidney devoted to quite varied purposes. It may be verbal and serves as high an office as punning can claim. In addition to examples under repetition, we may cite "human inhumanities"(p.400), "wanton modestie"(p. 248 v.), "dissenting consent"(p. 293 v.), "pleasing displeasing"(p.333 v.). In other cases it is rational or intellectual:- "persuading the justicing her, because that injustice might give his title the name of justice"(p.230 v.); See building used for the instrument of ruin(p.285); "doing him no hurt for over-much hatred"(p. 269).

The third function of paradox is not so often named. But contrast is the essence of tragedy, and paradox, or intensified contrast, may have emotional value. Many instances occur in which paradox is used in the Arcadia for the expression of strong



feeling, and though it is combined with seeming artificiality the purpose in its use is not to be mistaken. A portion of the lament of Amphialus (p. 259) is an example quite to the point; and no artificiality in the following passage is sufficient to destroy its power as expression of pure emotion. The quotation should be read with the context. "There rests nothing now, but that I go live with him, since whose death I have done nothing but die.....O sweete life, welcome; now I feel the bands untied of the cruel death which hath so long held me"(p. 310 v.).

### III. Tropes.

#### A. Similitudes.

The terms metaphor, personification, and circumlocution are perennial in critical mention of the *Arcadia*, and the tropes themselves are hardly less ubiquitous in the book in question. They appear on almost every page, and cannot have been to Elizabethan readers what they are to us. If we leave out of the reckoning the influence upon an author of his environment, yet in the literary conventions of an age, in the newness or the familiarity or the triteness of expression, in the connotation of words, there are subtle obstacles to sympathy. What in Sidney we call circumlocution is in form personification, and in function is a reflecting of emotion. A statement of



fact, as such, calls for conciseness; and to say that Pamela played upon her lute or that Pyrocles was saved from drowning is to impart information with praiseworthy directness. Sidney, however, had more in mind than the stating of any two facts when he wrote very many passages such as these:- "Pamela, having a while made the lute in his language, shew how glad it was to be touched by her fingers" (p. 155 v.), and again, "Pyrocles..... was shortly brought out of the seas furie to the lands comfort" (p. 134). The first impulse was presumably the gratification of that "dear ladie and sister" with the "many many fancies begotten" in "a young head".<sup>1</sup> At any rate he sought not alone a novel, but yet more, an effective, a "moving" medium of feeling and thought. A like aim is characteristic of Meredith's frequent use of tropes in his best novels.<sup>2</sup> And approximately, such so-called obscurity as is found in Meredith minus novelty will equal circumlocution.

Frequency and exaggeration in the use of tropes in the *Arcadia* have usually received notice to the exclusion of other particulars. Dr. Childs' helpful comment upon the character of the tropes used should be repeated. He says, "Sidney's tropes, while astonishingly bold, are made to bear a natural relation to their objects, which in some sort atones

1. V. Dedication of the *Arcadia*.

2. Diana of the Cross-Ways, opened at chance, yielded metaphors on each of several consecutive pages.



for or explains their boldness--e. g. "blessed paper, which shall kiss that hand whereto all blessedness is servant", "mourn boldly my ink, for while she looks upon you, your blackness will shine", "sheepish squadron", "honey-sweet elocuence", "honey flowing speech" and so forth.<sup>1</sup> This "natural relation" of tropes to their objects gives a greater semblance of spontaneity and as a poetical quality goes to justify the discussing of this romance as a poem.<sup>2</sup>

A comparison of the similitudes of the *Arcadia* among themselves brings to light the fact that the greater proportion of them fall readily into certain groups. The objects compared are limited in variety, and indeed the same similitude may be repeated more than once. Examples are well nigh innumerable, and a quantitative analysis would lie outside the margin of profitable returns. To note groups and representative divisions and give a few of our references by number of the page will suffice.

Very characteristic is a trope dealing with parts of the body,--e.g. eyes (p.103); hands (p.278 v.); lips (p.331); throat (p.350 v.); heart (p.331); tongue (p.107): or with mental states and powers,--e.g. witte (p.278); cowardice and courage (p.266); kindness and anger (p.253 v.); cruelty (p.271); pity, fury, disdain, (p.358 v.); rage (p.317); sorrow (p.331); hope (p.353);

1. Child, John Lyly and Euphuism, p.50.

2. Cf. Meres, *Palladis Tamia*,--"immortal poem" (Arber, English Garner, 2:96); and Milton, *Iconoclastes*, "a vain, amatorious poem":



despair (p.119); love (p.212 v.); devotion (p.264 v.); virtue (p.359). Frequently the objects of tropes are abstract ideas, - death (pp.97 v., 267 v.), beauty (p.71); or objects in external nature, the earth (p.265v.), sky (p.98 v.), moon (p. 118 v.), stars (p. 119), sun (p. 98 a), wind (p. 228), ocean (p. 228), tides (p. 272); or are connected with hunting, falconry, fishing (pp. 65, 114, 262, 324 v.); with war or tournament (pp.272, 267 v., 326); with political conditions (pp.228, 282). Music (pp.70 v., 99 a., 228 v., 248 v., 262 v., 282 v., 288, 340, 353) and drama (p. 47 v.) are frequently used in topical figures; the repetition of the idea of inheritance is rather curious (pp.268,269 v., 316, 321 v., 333 v.). This list, though most limited and merely representative as to examples, gives the groups, and indicates in individual cases the repetition which characterizes use. For convenience of reference we give our quotations under drama.

"Though my hart be nothing but a shape for Tragedies"(p. 47 v.); "if you will playe your part to any purpose"(p.52); "you have my Tragedie played unto you by myselfe"(p.64); "but because she was an Actor in the Tragedie"(p.112); "the ever-pleasing Pamela (that well found the Comedie would be marred, if she did not helpe Mopsa to her parte" (p.106); "the Sun.....had blacked over all the face of heaven, preparing (as it were) a mournefull

1. Cf. *Arcadia*, p. 65 v., and also sonnet beginning,

"Like as the dove, which seeled up doth flye,"

*Arcadia*, 1633, p. 524.



stage for a Tragedie to be palied on"(p. 131 v.); "that countrie which he thought.....a fit place inough to make the stage of any Tragedie"(p.145); "even longing for the conclusion of her tedious tragedie"(p.327 v.); "and tolde her that now she was to come to the last parte of the play"(p. 329 v.); "she bad her prepare her eies for a new play"; "But when the houre came that the Tragedie should beginne"<sup>1</sup>(p. 330 v.); "you see how many acts our Tragedy hath"(p.349 v.); "yet thou plaiest worse thy Comedy, then thy Tragedy"(p.352).

A division of one of the groups named above calls for special mention. Love and Desire are more frequently than any other one idea, made the object of tropes. The characteristic use is in personification; passion is regarded as an external force<sup>2</sup> and represented as a general(p.313 v.), a jailor(p.116 v. and often), a master(p.63), a tyrant(p.78 v.), a warring foe, a judge, and in various guises as antagonist and accuser. Sometimes the figure is changed, and Love's stronghold is the heart of the beloved lady(p.279, cf. 123 v., 73). Metaphor occurs in repeated and condensed or extended comparison of passion to fire or to disease(pp.57, 114 v., 116 v.).

These two factors in tropical expression--limited range of objects, and the repeated use of the same objects, even of iden-

1. The context makes more evident the tropical character of expression in these clauses from p.330 v.

2. Cf. *Arcadia*, p. 77 v.



tical similitudes--are of special significance as offering most available matter for imitation in literary composition and in the conversation of gallantry and compliment.<sup>1</sup>

The tropes of the *Arcadia* in general have another feature which appears in those quoted, all are drawn from objects quite familiar to an Elizabethan of Sidney's condition in life. They have to do with daily surroundings as with accustomed thinking and reading; they occasionally call into service well-known personages and incidents of classical mythology, but not to an appreciable extent the names or events of history. They never embody that important element of Euphuism, comparison from "unnatural Natural History".

1. Cf. "To conclude, hoard up the finest play-scraps you can get, upon which your learned wit may most savourly feede, for want of other stufte, when the Arcadian and Euphuized gentlemen have their tongues sharpened to set upon you." Dekker, *Gul's Horne Booke*, ch. VI. p. 254.

"She does observe as pure a phrase and use as choice figures in her ordinary conferences as any be in the *Arcadia*." Jonson, *Every Man out of his Humor*, 2:1.

Note also Sidney's reference to the habit of collecting for future use decorative phrases and figures, "Truly I could wish, if at least I might be so bold, to wish in a thing beyond the reach of my capacity, the diligent imitators of Tullie and Demosthenes, (most worthy to be imitated) did not so much keep, Nizolian Paper-bookes of their figures and phrases, as by attentive translation (as it were) devoure them whole, and make them wholly theirs: For nowe they cast Sugar and Spice upon every dish that is served to the table." *Apolo<sup>g</sup>ie*, p. 68.



With regard to Sidney's purpose in employing tropical comparison, a precaution is needed. It has been said that "Lylly uses figures simply and solely for the sake of argumentative statement and illustration. This forms a distinct difference between Lylly and Sidney. Lylly never uses metaphor or simile for narration or description of action--Sidney invariably".<sup>1</sup> Unquestionably Sidney most often uses metaphor or simile in this connection, for narration or description of action is what he is most often writing. But passages of static description and more rarely of argumentation do occur, and in such passages there is only comparative scarcity of tropes. The longest argument is found on pp. 278 v. - 284, shorter ones on pp. 15 - 15 v., 36 - 39,<sup>2</sup> 51 v.-55, 324-325; in all similes or metaphors are used.

The prevailing tropical forms are metaphor and personification, simile is less common and metonymy rare. The latter occurs only in one kind, the substitution of a quality for the object, e.g. "The unfaithful armour yielding to the swordes strong-guided sharpnesse."(p.239 v.); "hospitality is so much haunted"(p. 6). In a very few cases the simile is somewhat prolonged as on p. 189, or more noticeably in the following. "The joy which wrought into Pygmalion's mind, while he found his beloved image was softer and warmer in his folded armes, till at length it

1. Child, John Lylly and Euphuism, p.51.

2. P. 39 is misnumbered 71.



accōplished his gladnes with a perfect womans shape (still beautified with the former perfections) was even such, as by each degree of Zelmanes wordes creepingly entred into Philoclea: till her pleasure was fully made up with the manifesting of his being; which was such as in hope did over-come Hope(p.178). In one instance the length is such as to suggest allegory(p.254 v.).

In view of the unnumbered tropes in the *Arcadia* it is notable that Sidney so rarely offends against good taste. The likening of red spots on a horse's side to "a few strawberries..... scattered into a dish of cream" (p. 287 v.), is rather startling, but not more so than that same horse with "his mane and taile died in carnation" and his trappings of vine branches and grapes. And so even for this simile the context shows a natural relation between the objects compared. The particular in which Sidney's usage disturbs us, as we judge by our standards, is in the extension of the similitude to a conceit. The description of Pamela's embroidering, by the accumulation of tropes, impresses us as a conceit. Mere continuance of the metaphor gives an insignificant form of conceit,—e.g. "With that her tears rained downe from her heavenly eyes and seemed to water the sweet and beautiful flowers of her face" (p.254 v.). In others there is an element of antithesis or even paradox. "Wil you suffer your heartes to be hid in the wrinkles of his peeuiish thoughts?" (p.280). "The wound which with most daintie blood labored to drown his own beautie" (p.310).



"Feed his eyes with that which should.....eat up his heart" (p.109 v.). "Solitarie Sorrowe (with a continual circle in her selfe) going out at her owne mouth, to come in againt at her owne eares".(p.302 v.). Whether the following be a conceit or not, it is certainly a difficult image. "Who then lies under your feet when he standes upon the necke of his bravest enemies" (p. 289 v.).

The uniting of literal and of figurative statement evidently was not regarded by Sidney as inartistic, and there is no suggestion of the humorous effect characteristic of modern usage. Brief examples are, "the storme deliver to the stormy mind"(p.135); "to cast destruction and himself againe into the sea"(p.3 v.); "Kindnes is a glasse even to my blind eyes"<sup>1</sup>(p.144 v.); "the same Pyrocles, who(you heard)was betrayed by being put in a ship, which being burned, Pyrocles was drowned--O most true presage, for these traitors, my eyes, putting me in a shippe of Desire, which dayly burneth" &c.(p.178). The last quotation recalls the Elizabethan fondness for allegory, and in that liking is an explanation of such combining of literal and figurative.

#### B. Tropes of Contrast.

1. Hyperbole is a conspicuous feature of separate passages and of the entire narrative. But "a tale Of the Man in the Moon"

1. "Blind eyes" is literal, for the words are spoken by the blind King of Paphlagonia.



or of lovers and champions of distressed ladies in Arcady, or of Gascon poet heroes, must be what it must be, and therefore is never commensurate with every day experience. Under the laws holding in those countries it was a very ordinary happening when "the Son drew clouds up to hide his face from so pitiful a sight and the very stone walls did yield drops of sweate for agonie of such a mischiefe" (p. 327). Yet Sidney is much of a realist; none of his knights accomplish the impossible but constantly repeated feats of epic and earlier romance heroes, and no element of enchantment or mystery is introduced into the story.

Separate passages characterized by hyperbole are frequently found in description of personal appearance and of character. The personages of the Arcadia, according to Mr. Hannay, are "seraphic or more than shamelessly wicked".<sup>1</sup> This certainly cannot be held for a moment of Gynicia,<sup>2</sup> of the blind King of Paphlagonia, or even of Basilius, and Helen is tender and womanly, but not serene as a seraph. Even the four lovers, tiringly charming, do not grow inhuman in their perfections. Certainly Sidney's praise is extreme, whether he speaks in his own person of "these diamonds of the worlde whom Nature had made to be preciously set in the eyes of her creatures, to be the chief workes of her workmanship, the chief ornaments of the worlde" (p. 329), or shows one of the lovers in the story running "into those immoderate praises, which the foolish Lover thinkes short of his mistress, though they reach farre beyond the heavens" (p. 172 v.). The special power of a lover's eye and tongue is apparent in the following,—"But when the ornament of the Earth, the modell of heaven, the Triumph of Nature, the light of beauty, Queene of Loue, young Philocles appeared.....

1. Hannay, *The Later Renaissance*, p. 270.

2. With regard to Gynicia v. pp. 11 v., 98 v., 173, 212 v.-214; and in comparison note the standard of beauty in the "Queene of Loue" v. 212 v.



methought the Lillies grew pale for enuie, the roses me thought blushed to see sweeter roses in her cheeks, & the apples me thought, fell downe frō the trees, to do homage to the apples of her breast; Then the cloudes gave place, that the heauēs might more freshly smile upo her; at the lest the cloudes of my thoughts quite vanished"(pp.60 v.-61). The reaction against hyperbole, in the repetition of "me thought" and especially in the clause, "at the lest the cloudes of my thoughts quite vanished" is very conspicuous in so heightened a description.

Hyperbole is used for humorous effect also. This use is repeated throughout several episodes of a comic or mock-heroic character,-e.g.the story of the challenges and combat of the two cowards, Dametas and Clinias (pp.296 v.-301).

2. Understatement appears; as, e.g."without any mind to make his sworde cursed by any widow"(p.296 v.); but more often the same purpose is served by irony.

3. Irony occurs in humorous description, as, "a certain special grace of her(Mopsa's) owne"(p.106), or with serious or pathetic effect,-"I gaue orders to some seruants of mine, whom I thought as apte for such charities as my selfe, to leade him out into a forrest, & there to kill him"(p.143 v.); "that ill-agreeing musicke, which was beautified with the griselinesse of wounds, the rising of dust, the hideous falles, and grones of the dying"(p.268); "a simple service to me, me thinks it is, to



have those who come to succour one destroyed: If it be my duty to call it loue, be it so?" (p.290.)

4. Euphemism seems indicated by many passages where there is indirect statement of death,- e.g. "but no sworde played so large a tribute of soules to the eternal Kingdom" (.268); "sent them to plead their cause before Pluto" (p.252)-but there is no avoidance of the mention of death, and indeed death is very often personified. Nor is there euphemism in regard to other subjects.

#### IV. Sentence Structure.

That the *Arcadia* belongs to a transitional stage in the history of English prose is most obvious in the sentence structure. This feature shows a distinct advance upon the mere stringing of co-ordinate clauses which is characteristic of Malory's narrative; on the other hand, though it contains the elements of modern sentence structure, it holds them only in solution, they are not fixed or capable of resistance. Yet a high organization of the sentence and paragraph could result from Sidney's usage, as it could not from fifteenth century prose.

The prevailing type is a sentence long and loose. One hundred and fifty words is not unusual length, and twice as many in one sentence can be found (e.g. p.290, sentence beginning "yet knowing the desperate"). But, in contrast with earlier prose, the connectives are largely subordinating, and the clauses, result and non-restrictive relative clauses. It follows



almost of necessity that there is frequent change of subject within the sentence. In the sentence just cited the subjects are Cecropia (not named), which (=phrases), he (=Amphialus), whatsoever knight, Phalantus, he (=whatsoever knight), divers, causes, one, another, a third, a fourth, a fifth, sex, conscience, chastitie, gratefulnes. Lack of construction appears also in the frequent employing of the absolute participle with or without a substantive, and of parenthesis. Very few pages are without parentheses; these are sometimes merely marks of punctuation for which we would substitute commas, but sometimes they indicate abrupt interruption of the thought. For a very large proportion of the sentences it may be said that each one as a whole is characterized by lack of unity.

Portions of sentences, as occasionally entire, relatively short sentences, show a more or less exact balance. This repetition of structure has already been considered, we would merely point out again the fact that the balance may be quite strictly observed, as, "he had nothing to accompanie Pyrocles, but his eyes; nor to succour him, but his wishes" (p.5 v.); or only freely followed, e.g., "As colours should be as good as nothing if there were no eyes to behold them, so is beauty nothing, without the eye of Loue behold it" (p.279 v.). Frequently Sidney begins with strict balance and then carries out to greater length the second or the last member of the statement.



The distinctive feature in sentence structure is its cumulative character. This may appear in the accumulation of details, less often in the more exact limiting of a concept, or in the heaping up of emphasis. Repetition, either verbal or structural, is frequently combined with cumulation. We distinguish five types.

a) Simple addition,- "He grew content to mark their speeches, then to marvel at such wit in shepherds, after to like their company, and lastly to vouchsafe conference" (pp.6 v.-7): "a ship, or rather the carkas of the shippe, or rather some few bones of the carkas."(p.4 v.): "It was not a pitie, it was not an amazement, it was not a sorrow which then laid holde on Pyrocles, but a wilde furie of desperate agonie"(p.385):<sup>1</sup> "For being one of the greatest men of stature then living, as he did fully answer that stature in greatnesse of might, so did he exceed both in greatnes of courage"(p.358 v.).

b) Circular structure,- "rather angry with fighting, than fighting for anger"(p.288 v.): "so as their strength failed them sooner then their skill, and yet their breasts failed them sooner then their strength" (p.359 v.):-

c) Link structure,- "stopping wordes with sighes, drowning sighes in teares, drying tears in rage"(p.337): "seeing to

1. Note the cumulation in the speech of Pyrocles that follows in the text; cf. with our quotation, the beginning of #3 p.245.



like; and liking to love; and loving straight to feel"(p.280): "a spectacle of.....great beautie, beautified with great honour, honored by great valure, made of inestimable valure by the noble using of it"(p.349).

d) Link reversed,- "let me languish & wither with languishing & grieve with withering"(p.313): "her wit began to be with a divine furie inspired; her voice would in so beloved an occasion second her wit; her hands accorded the lutes musicke to the voice; her panting heart danced to the musicke"(p.150).

e) Sheaf structure. The infrequent examples of this structure are so suggestive of the structural conceit in the sheaf sonnet--a form used repeatedly by Sidney--that we have borrowed the term for the prose usage. "If in my desires I wish, or in my hopes aspire, or in my imaginations faine to my selfe any thing which may be the lest spot to that heavenly vertue....I pray....that all my hopes, all my desires, all my imaginations" &c.(p.148): "And I pray you did the Sunne ever bring you a fruitful harvest, but that it was more hote than pleasant? Have any of you childre that be not sometimes cumbersome? Have any of you fathers, that be not sometime weerish? What, shall we curse the Sunne, hate our children, or disobey our fathers?"(p.219).

This use of cumulation appears to be an unconscious mannerism rather than a definite rhetorical device, it serves either statement of fact or expression of strong feeling.



## V. Stylistic Criteria of the Presence of Arcadianism.

From the results of the foregoing analysis should be determined the distinctive characteristics of Arcadianism as exemplified by Sidney. The one trait of the Arcadian style which has been most often recognized is its poetical quality. In Sidney's theory and practice there is no all-important barrier of form fixed between poetry and prose. He writes that verse is "but an ornament and no cause to Poetry: sith there have beene many most excellent Poets, that never versified, and now swarme many versifiers that neede never answere to the name of Poets"<sup>1</sup>, and "that it is not riming and versing that make a Poet, no more then a long gowne maketh an Aduocate: who though he pleaded in armor should be an Aduocate and no Scouldier."<sup>2</sup> On the other hand the songs in the Arcadia show many of the metrical characteristics of Augustan verse, which we have heard termed "prosaic poetry". Indeed, in Sidney, except when he could merely look in his heart and write, there is too much of the conscious critic for the production of the purest poetry. And just such a man may write prose closely allied to poetry. But the spirit of a literary production is not a measuring rod, and we wish to make specific comparisons.

A. We note first a tendency to leave the most simple and

1. *Apolo<sup>g</sup>e<sub>ie</sub>*, p. 28.

2. *Ib.* p.29.



direct manner of expression and to use instead metaphor or personification. This is not avoidance of simplicity, for "the most simple and direct manner" does not give place to a twisted or intricate or difficult mode, but to natural though bold imagery. This tendency is the result of a desire to extend the range of sympathy and emotion, to exploit the associations arising in his own fancy from the stimulus of every day surroundings, and to embody these associations in concrete images. This tendency, unrestrained, produces the conceit.

B. A second characteristic is to be noted in the manner in which antithesis is used. The thought element is the essential factor, the opposition of ideas is sometimes, but not necessarily, marked by alliteration, iteration, verbal and structural balance. The purpose is emphasis, not merely of thought, but as well of feeling. This tendency reaches its highest point in paradox.

C. The third feature is in the frequent occurrence, the function and form of cumulative sentence structure. It is used for emotional as well as for purely intellectual expression. It is almost always accompanied by iteration and balance, and tends to assume certain fixed and artificial forms, i.e., the circular, link, and sheaf structure.

These three characteristics and the conjunction of at least



two of them we posit as the stylistic criteria of Arcadianism. Short quotations do not so often show the three characteristics in combination, yet passages found on pp.124, 254, 271, 284 v., 335 are not extreme cases, nor is the following:- "Thou hast done thy worst, World, & cursed be thou, and cursed art thou, since to thine owne selfe thou hast done the worst thou could-est doo. Exiled Beautie, let onely now thy beautie be blubbered faces. Widewed Musick, let now thy tunes be rorings, and lamentations. Orphane Vertie, get thee winges, and flie after her into heaven: here is no dwelling place for thee. Why lived I, alas? Alas why loved I?.....& I, wretched mā, do live: I live, to die continually, till thy revenge do give me leave to dy"(p.336).

## II. CHARACTERISTICS OF CONTENT.

### A. The Plot.

The principal narrative of the *Arcadia* follows the fortunes of two princes who, after glorious adventures, disguise themselves as an Amazon and a shepherd that they may make love to two beautiful princesses. These heroines are daughters of King Basilius, whose overcaution has removed them all from his court to a country lodge. There is much crossing and entanglement in the course of love, and very real dangers from the outer world assail the princesses. The outcome of it all may be according to the choice of each reader, for the story is unfinished.<sup>1</sup>

1. To show more fully the nature of the story we add the following



note:-

Pyrcles and Musidorus, the son and nephew of Enarchus, King of Macedon, are brought up together and are first separated by shipwreck (pp.126-133). Pyrcles, as a captured prisoner, condemned to death, is exchanged against his will for Musidorus, and afterward rescues the latter. These princes dispose of kingdoms, kill giants and monsters (pp.140-141), and release Ercna (pp.147-163). Pyrcles, treacherously imprisoned, is rescued by Musidorus (pp.188-190 v.). Queen Andromana, enamored of the princes, holds them in her castle, they take part in the jousts and escape. Zelmane, who has been beloved by the Queen's son, Palladius, and herself loves Pyrcles, enters the service of the latter as a page under the name Daiphantus. She dies soon after, begging that Pyrcles in entering Greece take the name Daiphantus and his cousin that of Palladius, and that Pyrcles rescue her father Plexirtus (p.206). After Pyrcles has rescued Plexirtus, the princes sail for Greece and are shipwrecked a second time (pp. 209-210).

The first chapter takes up the narrative after this second shipwreck which has again separated the two cousins, now known as Daiphantus and Palladius. They are brought together on the battlefield as hostile champions of two armies. After mutual recognition and rejoicing they go to the home of Kalander. Here they hear of King Basilius, who has left his court, and with his wife Gynecia and his daughters Pamela and Philoclea, has retired to a country lodge. The princes go thither; and Pyrcles disguised as the Amazon Zelmane, and Musidorus as the shepherd Dorus, gain access to the sisters. Zelmane, loving Philoclea, is courted by Gynecia and Basilius; and Dorus, under pretence of devotion to the clownish Mopsa, urges his suit with Pamela. To entertain the ladies the early adventures of Pyrcles and Musidorus, and many other stories, are told. (Bk. II.). The sisters attacked by a lion and a bear belonging to Cecropia are defended by Zelmane and Dorus (p.84).

Cecropia, the mother of Amphialus who is in love with Philoclea, carries off Philoclea, Pamela, and Zelmane to her castle (p.250), and urges the first and then the second to marry her son. There



2) The longer episodes are associated with the main narrative by coincidence of time and place; they are the stories of

Argalus and Parthenia<sup>2</sup> (pp. 19, 31 v., 25, 290 v., 296).

Helen (pp. 42 v., 344).

Leucippus and Nelsus (pp. 188, 189).

The Blind King of Paphlagonia (p. 142).

Erona and Plangus (pp. 147, 159 v., 166 v., 227 v., 280, 288).

Pamphilus and Dido (pp. 181, 186, 190, 189).

Tydeus and Telenor (p. 201).

#### B. General Character of the Narrative.

The account of the plot in the note is sufficiently detailed to show the grounds for the statement of Flügel "dass Schäfer und Schäferinnen in Sidney's *Arcadia* eine sehr geringe Rolle spielen, und das die verwinkelte Haupthandlung sich eigentlich nur in der höchsten Gesellschaftsklasse abspielt zwischen Prinzen und Prinzen-

1 (con.) are a siege and battles and single combats; finally Basilius, through fear of Cecropia's threats (p. 323), raises the siege. Cecropia tries by torture and the simulated death of each sister to move the other. After the death of Cecropia and Amphialus, Anaxius, seeking to be revenged upon the sisters, is challenged by Zelmane. In the midst of the combat the narrative breaks off abruptly.

2. In every case we have noted only the page on which the narrative is begun or resumed, and have not indicated the close of the narrative.



sinnen."<sup>1</sup> The story deals with the themes of the romances of chivalry. Adventure, martial glory, love, championing of distressed ladies, the release of the imprisoned, are motives repeatedly coming into play. There, however, is nothing of enchantment, or of the impossible achievements of the epic heroes; nothing, on the other hand, of the conventionality of the pastoral. The treatment in parts is noticeably realistic, and there is upon the whole the impress of verisimilitude, even of actuality.

#### C. Particular Factors Introduced into the Narrative.

1). Military and courtly features prevail through the greater portion of the narrative, they appear in the descriptions of fortifications (p. 267 v.), of single combats, which may be part of a battle or stand alone (pp. 270, 271 v., 306, 320 v.), of tournaments (pp. 194 v., 198, 267), of honors and entertainments offered to royalty (pp. 208, 249, 292 v., 306).<sup>2</sup>

2). The pastoral element is more conspicuous on the first four pages than anywhere else in the book, and its importance there is quite misleading. Of the three personages there

1. Flügel, Sidney's *Astrophel and Stella und Defence of Poesie*, XLII.

2. In the description of the music prepared for the princesses and especially in the words, "caused in boats upon the lake an excellent music to be ordered" (p. 306), there is a reminder of Sidney's presence at the Kenilworth festivities of 1575.



introduced, *Urania* never appears, and the two shepherds have no real connection with the plot and are not even named in the later books. In the sense that the story is one of shepherds, the term pastoral cannot be applied to any part of the *Arcadia*. And that idealization of rural life which is the fundamental feature of the pastoral mode is not suggested outside of two brief passages on pp. 7, 7 v. Secondary or derived features of the pastoral mode more often appear. A collection of eclogues, each with a characteristic introduction (cf. p. 86) closes each book, and Kalander praises the skill in song of the Arcadian shepherds (pp. 18, 17 v.). Description of beautiful natural surroundings is due quite as much to Sidney's real pleasure in nature as to pastoral tradition. Allusions to classical mythology are numerous; satire is occasionally employed; personal allusion can be affirmed only in smallest proportion (Cf. Lauguet, p. 90 v., *Phillicides* and "the Star whereby his course was only directed" (p. 196). These are neutral, not necessarily pastoral in character; and the realistic rather than conventional presentation of country life (pp. 119 v., 120 v., 121) is quite opposed to the traditions of the pastoral.

3). Descriptive passages concerned with external nature show a real sympathy with the beauty of the out-door world. They may be short and may be used merely for comparison, or each independently, and in other instances are continued at some length. (Cf. passages pp. 2 v., 3, 7, 37 v., 42, 81, 131 v.-132, 148 v.). De-



scriptions of personal appearance, of costume and of armor are frequent and made much of (pp. 68 v.-71, 253, 253 v., 287, 287 v.). In character delineation there is an inclination to show minor personages in a few characteristics, in their humors. So in Clirias are shown the officiousness and the "smiling before, grumbling behind, at any commandements" of a politic coward (p. 301 v., cf. pp. 134 v., 220). Analysis of character is subordinate to hyperbolic praise when one of the chief heroes or heroines is presented (v. p. 9, Musidorus and p. 20, Parthenia).

4). Critical and didactic discourse occupy in all many pages of this romance. Questions of government are discussed or are mirrored in happenings of the story. The action of Basilius, a visionary and idealist, in leaving his court, is fundamental to the whole story. Sidney shows him first as excelling "in nothing so much, as in the zealous loue of his people" (p. 11), and later as attacked by a multitude of these subjects (p. 214 v.). The duties of people and of ruler are repeatedly touched upon (pp. 126, 126 v.-128 v., 217 v., 219 v.-223 v., 324-325). Philosophical discussion takes the form of an argument concerning a First Cause (pp. 280 v.-284). Of the "grammar rules of affection" (p. 84 v.), of conversation phrases (pp. 290, 290 v.), and of discourses on love (pp. 51 v.-55), women (pp. 313-314), and beautie (p. 278 v.) there is a full store.

In Sidney's amusement at excessive gallantry (p. 67 v.), his



scorn of boasting and servility (pp. 353 v., 354, 355), and of cowardice (pp. 64, 127 v., 296 et seq.) his criticism has the didactic motive. The same purpose is behind his frequent use of aphoristic and proverbial expressions. With many of his contemporaries and immediate predecessors, he appropriated proverbs in general use or coined similar phrases, e.g., - "In extremities, the winning of time is the purchase of life" (p. 324); "The journey of high honor lies not in plaine wages" (p. 207 v.).<sup>1</sup>

5). Comic elements are introduced for the sake of contrast. They are usually supplied by the "clownish" Dametas and his family. continued passages are Mopsa's tale and song (pp. 163-165 v.) and the story of the combat of the two cowards, Dametas and Clinias<sup>2</sup> (pp. 296 v.-301).

1. Cf. the following:-

To runne a more ragged race (p. 277 v.).

Time the mother of many mutations (p. 257 v.).

No is no negative in a woman's mouth (p. 313 v.).

Mans experience is womans best eie-sight (p. 262).

The handmaid of wisdom is slow belief (p. 121 v.).

Lying still doth never goe forward (p. 104 v.).

Your shears come too late to clip the birds wings that already is flowne away (p. 121).

All I do is but to beate a rooke and get fome (p. 113).

O foole.....that thought I could grasper water and binde the winde (p. 199 v.).

.....that (as in water) the more she grasperd, the lesse she held (p. 329 v.).

The last two remind one of two lines from one of the songs,-

"He water plows and soweth in the sand,  
And hopes the flickring wind with net to hold,  
....." (Arcadia, 1633, p. 221.).



2. It is rather strange that the comic element should be chiefly furnished by the only "shepherdish" characters who appear after the first chapter of the Arcadia; for we are informed that in ~~genuine~~ pastorals there is no comic vein whatever. The use of the comic element in later so-called pastorals in English would seem to have followed from Sidney's initiative.



## SOURCES OF ARCADIANISM.

Arcadianism denotes primarily certain qualities of style, yet it is so marked in its characteristics that it could not be employed in the manipulation of any and all material. Common elements in the matter that has been selected and wrought into literary productions, indicate a probability of common traits in style. Accordingly those who read the title and accept the general tradition that the *Arcadia* is a pastoral, connect its form immediately with Sanazzaro's *Arcadia*. Landmann and others, recognizing mixed elements in the narrative, attribute the style to imitation of Montemayor's *Dianas*. A few, especially earlier critics, associate Sidney's work, as a story of adventure, with some translation of the *AETHiopian History* of Heliodorus, but say little or nothing of the influence upon Sidney's style. We wish to examine these alleged sources in connection with our criteria of Arcadianism, and to consider certain possible minor sources not heretofore mentioned.

Before passing on to such comparison we should notice results already reached. As to Sidney's indebtedness in point of style there had been little if anything more than barest affirmation until Landmann's position was questioned by Schwan.<sup>1</sup> Somewhat later Flügel stated his belief "dass die 'Abhängigkeit' Sidney's von Montemayor nicht allzu weit geht und dass mehr all-

1. Cf. p. 5.



gemeinere Reminiscenzen an die Diana gemahnen."<sup>1</sup> Dr. Child treated at some length the question at issue between Landmann and Schwan<sup>2</sup> and reached this conclusion:- "The probable view seems to be that a taste for boldly picturesque metaphor, hyperbolical expression and personification, took its rise in the study of Italian verse and prose and made its influence more and more felt until it found its full expression apart from verse in the *Arcadia*."

The frequent use of metaphor and personification for the sake of their suggestive and emotional value is our first criterion of the Arcadian manner, and it has unquestionably its ultimate source in Italian poetry. As Schwan has noted, this influence came early into English poetry, and it was widely extended by the successors of Wyatt and Surrey. The direct influence of Petrarch upon Sidney's *Astrophel* and *Stella* appears probable from close similarity in particular figures and tropes;<sup>3</sup> and this probability is strengthened by the likeness of metrical forms and by the laudatory reference in the *Apologie*<sup>4</sup> to Petrarch. That the *Arcadia* carried over

1. Flügel, Sidney's *Astrophel* and *Stella* and *Defence of Poesie*, p. XLIII, note.

2. Child, John Lyly and Euphuism, pp. 107-112.

3. For the relation of the *Astrophel* and *Stella* sonnets to Petrarch, v. Koeppel, *Romanische Forschungen* 5:90.

4. *Apologie*, p. 21.



this influence from verse into prose is quite in keeping with the purpose and general character of the romance, and with a large body of contemporary mention of the book.<sup>1</sup> The arguments for Petrarch's influence upon the sonnet series may, with equal force, be applied, "mutando mutandis", to verse and prose in the *Arcadia*.

The grounds for Landmann's theory should be examined from our present point of view. In Montemayor tropes are infrequent and trite rather than bold and original. Hyperbole is conspicuous, simile occurs comparatively more often than in Sidney, and metaphor and personification do not reach the excesses of the conceit. The combining of the literal and figurative use of a word is not unusual. The rhetorical and decorative quality of the tropes in the *Diana*, and their occasional didactic function, is in contrast with the characteristic features of Sidney's usage. We add several examples for illustration. "Dos caudelosos ríos que cansados de regar la mayor parte de nuestra España" (p. 31): "Esto decia la lingua, mas otra cosa decian los ojos con que yo le miraba y algun suspiro que sin mi licencia daba testimonia de lo que yo sentia" (p. 160): "Cosa que diese contento" (p. 136): "La

1. Aside from classical measures, most of the verse forms of the *Arcadia* can be found in Petrarch. For the use of the same objects of tropes, cf. Petrarch's sonnets, 6, 48, 57, 60, 71, 153 (Petrarca, Rime, ed. Leopardi, 1870), and our references p. 33.



muerte ....me habia ensañado a sufrir sus tiros"(p. 162):  
 "Del amor que entonces á mí me hacia la guerra" (p.  
 "La ausencia que es capital enemiga del amor"(p. 103):  
 "Los vicios de que la ociosidad es maestra (p. 102): la  
 ociosidad en los mozos es Maestra de vicios y enemiga de  
 virtudes" (p. 140):"¿Quién pensais que hace crecer la verde  
 yerba desta isla, y acrecentar las aguas que la cercan sino  
 mis lagrimas? quién pensais que menea los árboles deste hermoso  
 valle, sino la voz de mis suspiros tristes, que inflamando el  
 ayre hacen aquello que el por si no haria? por qué pensais que  
 cantans los dulees páxaros por entre las matas quando el dorado  
 Febo está en toda en fuerza, suis para ayudar á llorar mis des-  
 venturas? á qué pensais que las temerosas fieras salen al  
 verde prado, sino á oir mis continuas quejas?"(p. 136): "de  
 las ardientes lagrimas con que haciamos creer el impetuoso y  
 turbio rio, que suo temerosos campos va regauds"(p. 84): de mi  
 vida, que cada hora es cercada de mil desasosiegos y sospechas,  
 la menor de las quales te parecerá peor que mil muertes (p.214):  
 como el navio que anda perdido por la mar sin poder tomar puerto  
 seguro, así audubo mi pensamiento en los amores de Diana todo  
 el tiempo que la quise bien; mas ahora he llegado á un puerta,  
 donde plega á Dios que sea tan bien recibido, como el amor que  
 yo le tengo lo merece"(p. 244): que habiendo yo concertado de  
 hablar con mi Arsiles una noche,(que bien noche fue para mí,  
 puis nunca supe despucs acá, que cosa era dies"(p. 161): me



parti de mi terra, y aun de mi reputacion" (p. 103). The hypothesis that Sidney in his manner of using tropes follows the Diana cannot be maintained.

That Sidney formed his style after the manner of Sanazzaro's *Arcadia* is also untenable. To be sure Sidney mentions Sanazzaro with Virgil as masters in the pastoral, and he must have been attracted by the exquisite quality of Sanazzaro's style. But the style is not at all that of Sidney, it is not in a marked degree tropical, and never runs into excess, but is characterized by moderation, suavity, a classical repose and most finished form, it is typical of that studied art which affects perfect ease. The comparative absence of tropes cannot be shown through examples, but even short quotations will show that Sanazzaro is not at all near Sidney in style. "Giaca nella sommità di Partenia, non umile monte della pastorale Arcadia, un dilettevole piano, di ampiezza non molto spazioso, perocchè il sito del luogo nol consente, ma di minuta e verdissima erbetta sì ripiena, che, se le lascive pecordie con gli airdi morsi non vi pascessera, vi si potrebbe d'oggi tempo ritrovare verdura. Ove, se io non m'inganno, son forse dodici o quindici alberi di tanto strana ed eccessiva bellezza, che ~~cinque~~ li vedesse, guidicherebbe che la maestra natura vi si fosse con sommo <sup>dilett.</sup> studiata in formarli. Li quali alquanto distanti, ed in ordine non artificioso disposti, con la loro varitá la naturale bellezza del luogo oltra misura annobiliscon~~o~~" (p. 1). "Ma io, che non men desideroso di sapere Chi questa Amaranta si fosse, che di ascoltarne l'amorosa canzone



era vago, le orecchie alle parole dello innamorato pastore, e gli occhi ai volti delle belle giovanette teneva intentissimamente fermati, stimando per li movimenti di colei, che dal suo amante cantare si udiva, poterla senza dubitazione alcuna comprendere; e con accorto sguardo or questa, or quella riguardando, ne vidi una, che tra le belle bellissima giudicai; li cui capelli crano da un sottilissimo velo co-verti, di sotto al quale due occhi vaghi e lucidissimi scintillavano, non altrimenti che le chiare stelle sogliono nel sereno e limpido cielo fiammeggiare; e'l viso alquanto piu lunghetto che tondo, di bella forma, con bianchezza non spiacevole, ma temperata, quasi al bruno declinando, e da un vermiccio e grazioso colore accompagnato riempieva di vaghezza gli occhi, che'l miravano: le labbra erano tali, che le mattutine rose avanzavano; fra le quali, ogni volta che parlava, o sorrideva, mostrava alcuna parte de'denti, di tanto strana e maravigliosa leggiadria, che a niun'altra cosa, che ad orientali perle gli avrei saputo assomigliare" (pp. 37, 38).

There certainly is no occasion for postulating a prose source of Sidney's style, and one must reject the two which have most often been suggested. Yet in Amyot's "L'Histoire Aethiopique"<sup>1</sup> there are particular tropes and also certain fea-

1. L'histoire aethiopique de Heliodorus contenant dix livres, traitant des loyales et pudiques amours de Theogenes thessalien et Chariclea aethiopienne. Traduite de Grec en François et de nouveau reveüe et corrigie sur un ancien exemplaire escript à



tures of tropical comparison very suggestive of Sidney.<sup>1</sup> For example the latter often uses the parenthetical phrase, "as it were" in connection with a trope, Amyot as often the corresponding words, "par maniere dire". With Amyot as with Sidney the tropes are often condensed and the purpose is reflection of emotion, not illustration of the thought. "Une petite onde laquelle (par maniere de dire) se jouoit au derriere du nature" (p. 50); "le tenebres vanquirent la lumiere" (p. 60 v.); "Chariclea etoit.....mon ancre de dernier respit: & cette violente tempeste, qui m'est maintenant venu assailler, me l'a rompue & emportu" (p. 49). Again with Amyot as with Sidney passion is frequently described in detail as a strife or as diseases, and life is represented as a drama.<sup>2</sup> The following should be compared with our quotations and references on pp. (32, 33). "Le lendemain finissoit

la main, par le translateur, ou est declare au vray qui en a este le premier autheur. A Paris. MDLIX. We have used this translation rather than Underdowne's for two reasons. The only edition of the latter which has been preserved is An AEthiopian History.... Englished by Thomas Underdowne, and newly corrected and augmented, 1587, and the date of the first edition is not certainly known. Moreover characteristic qualities of Arcadianism are not found in Underdowne's style.

1. Cf. also the conspicuous tropical and non-tropical use in the two writers of "comfort" and "resicuisser" and their derivatives.

2. Cf. Schelling, Elizabethan lyrics, p. 236, note to 5339: this comparison becomes very common after Sidney, but note that all the instances cited by Professor Schelling of the use of this trope are later than the Arcadia.



l'esbatement des jeux Pythiques. Et celuy de ces deux <sup>jeunes</sup> jemis amans augmentoit, & venoit de plus en plus en vigeur, duquel Amour estoit le gouerneur, & celuy qui devoit adju~~z~~ger le pris au vainqueur" (p. 40). "Car ce combat.....mais il m'a esté un commencement de trop dure guerre, en laquelle une partie de moy seulement n'a pas este naurer, ou un mien m<sup>embre</sup>, mais toute mon ame entierement blesée" (p. 76 v.). "Faisant de nous une comedie ou plus tost une tragédie" (p. 52 v.). "Ne scachant & n'entendant pas encore que vouloit dire celle recognoissance, semblable à celles qui se font quelques fois es comedies." (p. 54). "La guerre abhomina-ble des deux freres fut appaisée & le combat que les assistens s'attendoyent de voir vuider par la mort sanglante de l'un ou de l'autre des combatans, d'un commencement Tragique se termina en un issue Comique" (p. 75 v.). "Cela estoit comme le prologue & le preambule de ce que enseyuit apres" (p. 97). Such quotations indicate either a common indebtedness to Italian sources or some reminiscences of Amyot affecting Sidney; we accept both, but regard the transmission of the Italian influence through English poetry as much more important.

The second criterion of Arcadianism we found in the manner in which antithesis is used. The general tendency seen in Llyly and many of his contemporaries to the use of such rhetorical features as antithesis, paradox, rhetorical question, and balanced structure, is shared by Sidney, and we need not look for sources beyond this general tendency which Schwan calls Guevarism.<sup>1</sup> But it should be



noted that Sidney allows himself the greatest freedom in the manipulation of these elements and of the ancillary devices of alliteration and verbal repetition and balance. His style never carries the sign marks of formal Euphuism, but is sharply distinguished by freedom in form and by the poetic, or emotional, value given to antithesis and paradox. Of these two distinctive characteristics of Sidney's usage, the first is, to a certain extent, negative, and the second is at least as old as Petrarch's "le prime piaghe si dolci" (Sonnet, 144); "'l mio viver e morte" (Canzone 2:3); "dolce guerrera" (Son. 17); "dolce amaro colpo" (Son. 28); "dolce veneno" (Son. 101).

It is not possible to attribute Sidney's manner in the use of antithesis to a source in Montemayor. The latter is much given to antithetical and paradoxical expressions, but though these are not marked by the rigidity of Euphuistic forms, they have a rhetorical rather than ~~practical~~ quality. To illustrate:- "Pues venida la hora del concierto, y del fin de sus días, y principio de mi desconsuelo" (p. 161); "Muchos días fueron los que Don Félix gastó en darme á entender su pena, y muches mas gaste yo en no darme nada que el por mi la padeciese" (p. 97); "Comenzó á dar grandes voces las cuales aprovecharon tanto como si no las diera" (p. 242); "Como.....queréndola tú de la manera que dices, está tu felicidad en que ella tenga en otra parte tan firme el peneamiento?" (p. 267); "Ni el grande amor que ál me tenía le daba lugar á dexar de seguirme" (p. 141); "Pues mereciste ser querido en la vida, de manera que en la muerte no purdiesses



ser olvidado" (p. 269).

We understand that the Italian influence upon sixteenth century Spanish literature, though not well determined, was presumably great, and passages in the Diana accord with this theory: e.g.- "Quien tan bien sabe decir lo que siente, que no debe sentirlo tan bien como lo dice" (p. 121). Compare

"Chi più dir com 'egli arde è'n pieciol foco" (Son. 118).

The difference in the treatment of the same thought is characteristic of the two writers.

Amyot has in common with Sidney an emotional aim in his use of antithesis, but does not prevailingly combine with it metaphor and personification. "Se tourna le festin en une lamentation meslée d'une douce volupté" (p. 63): "Les tenebres detiennent celle qui étoit la splendeur des sacrifices, la mort a saysy celle vierge sacrée qui étoit l'honneur des temples and font maintenant les deux yeux estaintz, sans lumiere, ne clarté que nagueres esblouyssoyent tous les autres de lun beauté" (p. 17).<sup>1</sup> But the influence of Amyot is not essential. Sidney, with his age, delighted in playing with ideas and achieving paradoxes, while he retained a capacity for strong feeling,; and all of this he put into a "trifle.....triflinglie handled" just as he

1. The use of repetition and of verbal antithesis a common but not distinctive feature of Arcadianism, is frequent in Amyot's translation: e.g.-, "ou la malheureal mourut malheureuseoneut" (p. ); "estapt bien vaincu d'Amour mais vanquer de concupiscence" (p.52); "l'ennemye amytie" (p. 61 v.)



might have put it into talk. We do not see ground for predicting other external sources than English Guevarism pointed out by Schwan, and the emotional function of antithesis handed down from Petrarch.

The third criterion of Arcadianism we found in the frequent occurrence, the function and form of cumulative sentence structure.<sup>1</sup> The simplest form of cumulation, i.e., mere addition or enumeration, is very noticeable in the Diana. The passages we give are conspicuous even in Montemayor, but they are by no means solitary instance of prolonged enumeration.

iba llamado de mi Señora,  
 a ver á " ",  
 " gozar de " ",  
 y " casarme con " " (p. 226).

"Miraba las ventanas donde se solia power, la camára donde dormia, el jardín donde reposaba y tenia la siesta, las aguas donde se bañaba: andaba todas sus estancias" (p. 225). "Hallandose continuamente el amante confusa la razon, ocupada la memoria, enagenada la fantasia" (p. 220). "Pues que hará el devventurado que se ve enemigo de placer, amigo de soledad, lleno de pasiones, cercado de temores, turbado de espiritu, martirizado del sesa, sustentado de esperanza, fatigado de pensamientos, afligidos de molestias, traspasdo de zelos, lleno perpetuamente de sue piros enojos, y agravios" (p. 202). But this establishes no connection



between Montemayor and Sidney, for with the former cumulation does not have either the form or function characteristic of Arcadianism. Moreover there are nearer sources.

The iteration which sometimes accompanies cumulation in the *Apologie* is described by Professor Cook as "verbal jingles" and "Ciceronianism of a rather indefensible sort".<sup>1</sup> More to our purpose is the presence of the cumulative structure itself as a prominent feature in Cicero's prose. It even occurs in the letters; Cicero writes to Atticus,—"eas litteras ad eum misi, quibus et placerem ut fratrem, et monerem ut minorem, et objugarem ut errantem."<sup>2</sup> Its use for emotional effect in the orations against Catiline is very familiar, and we give but one quotation,—"O di immortales! ubinam gentium sumus? in qua urbe vivimus? quam rem publicam habemus? Hic, hic sunt in nostro numero, patres conscripti, in hoc orbis terrae sanctissimo gravissimoque consilio, qui de nostro omnium interitu, qui de huius urbis atque adeo de orbis terrarum exitio cogitent!"<sup>3</sup> Our reasons for believing that Sidney was affected at first hand by Cicero we must give later.<sup>4</sup> now we may note that Amyot shows a like use of the cumulative structure in impassioned discourse.

1. Cook, Sidney's Defence of Poesy, p. XXIV.

2. Cicero, Scripta, ed. C. F. W. Mueller, 1896, Epistolas ad Att. 1:5.

3. Ib. Orationes, 2:252.

4. Cf. pp. 74, 75.



"Helas! comment doneques vous appelleray-ie? Sera ce ma fiancée? lás ie ne vous puis plus esponcer! Mō espousée? lás vous návez jāmais essayé que c'est que de noces! Comment donc vous nommerazie? Par quel nom vous appelleray-ie desormais?" (p. 17). We have found no suggestion of the influence of the Bible upon Sidney's style, but a cumulative method is strikingly prominent in the epistles of Paul and to a less degree in the other New Testament writers. We cite Romans 8: 35-39 and 12:7; 1st Corinthians 15: 13,14, 27, 28, 39-54, and quote the following from the Bishop's Version, 1575:- "We rejoice in tribulations, knowing that tribulation woorketh patience: patience proofer: proofer, hope" (Romans 5:3, 4): "And hereunto give all diligence, in your fayth minister vertue, in vertue knoweledge, In knoweledge temperance, in temperance patience, in patience godlynesse, In godlynesse brotherly kyndnesse, in brtherly kindnesse charitie" (2d Peter 1:5,6,7). "How then shal they cal on him, on whom they have not beleeuued: Howe shal they beleue on him, of whom they have not heard: Howe shal they heare, without a preacher: And how shal they preach, except they be sent?" (Romans 10:14, 15).<sup>1</sup> The passage from Corinthians is too long to quote, but it should be carefully noted that virtually the entire chapter is in the cumulative manner and is most fervent and impassioned. The use by Sidney

1. Cf. Arcadia, p. 219. "Without government, and that there could be no government without a magistrate, and no magistrate without obedience....." (p. 219).



of cumulative sentence structure in the expression of strong feeling is reminiscent of classical usage made most familiar to Sidney in Cicero<sup>1</sup> and in the New Testament writers, especially St. Paul.

The specific forms of the circular, link, reversed link and sheaf structure, are essentially structural devices, and might well have arisen along with those various structural conceits of the sonneteers which reached a climax in the geometrical figures described by Puttenham.<sup>2</sup> The circular and the link structure are with Puttenham included under "rhetoricall figures" as "antimetauole" and "clymax" (p. 217). These are the terms of the classical rhetoricians, and with them the reversed link is known as one of the Gorgianic figures. Puttenham's statements and quotations show that these devices were recognized as factors in poetical composition, but he does not concern himself with their use in prose. In this matter, as well as in others, Sidney transferred a feature of contemporary English poetry into prose.

The sources of the narrative of the *Arcadia* have most interest for us in so far as they affect, corroborate, or weaken our conclusions concerning the influences that affected the style. The fullest statement I have found on this subject is that of Professor Warren, who indicates Sidney's use of Sanazzaro's title,

1. Cf. p. 74.

2. Puttenham, p. 104.



of the romances of chivalry, of episodes after Italian pastoral and romantic epic, of incidents possibly from Greek novels, and of a "mixture of the noble and the buffoon which smacks strongly of Italian influence".<sup>1</sup> In addition we would suggest the probability of the influence of such French collection of stories as the *Heptameron* of Queen Margaret.<sup>2</sup> For comparison with what we have said of Sidney's indebtedness in point of style to Sanazzaro, Montemayor, and Amyot's translation of Heliodorus, we bring together in a diagram certain features characterizing the respective narratives.

	Sidney	Sanazzaro	Montemayor	Heliodorus
Order of narrative	indirect <sup>3</sup>	direct	direct	indirect <sup>3</sup>
Interest	widely varied	in love and external nature	characteristically amatory	in adventure and love
Lovers' lamentations	subsidiary and incidental to narrative	predominating	make up half the content	subsidiary and incidental to narrative

1. Warren, *History of the Novel Previous to the Seventeenth Century*.

2. *L'heptameron des nouvelles de Princesse Marguerite de Valois*, 1560. Publicé par Le Roux de Lincy et Anatole de Montaiglon, Paris, 1880.



	Sidney	Sanazzaro	Montemayor	Heliodorus
Pastoral life	unimportant	present throughout	characteristic	absent
Love of natural scenery	marked	marked and pervasive	not apparent <sup>4</sup>	marked, though infrequently used
War, giants, single combats	characteristic	absent	rare <sup>5</sup>	characteristic
Festivals and entertainments	courtly	religious and pastoral	religious and pastoral and banqueting	religious and banquet
Storm, shipwreck and pirates	twice	absent	absent	repeatedly
Disguises	identity of two chief characters long concealed. Woman as man repeatedly and man as woman in order to be near beloved. Man as Amazon.	absent (man as woman and woman as man frequently in other Italian narratives) <sup>7</sup>	woman as man once in order to be near beloved. Woman as Amazon.	identity of two chief characters long concealed. Woman as man for safety



	Sidney	Sanazzaro	Montemayor	Heliodorus
Oracle	basis of story	absent	absent	basis of story
Minor elements <sup>8</sup>	guilty passion of married women			guilty passion of married women
	Friendly conference of rival suitors		friendly conference of rival suitors	
	mother's attempt to coerce acceptance of her son's suit			mother's attempt to coerce acceptance of her son's suit
Sententious discourse	on theology, government, science, passion, woman.		passion, woman	science, passion
Proverbial aphorisms	common		occasional	common
Form of names of places and persons	Greek	Greek	Spanish	Greek



	Sidney	Sanazzaro	Montemayor	Heliodorus
Ethical qualities	fundamental	non-ethical	non-ethical	fundamental
Personal allusion	unimportant	leading purpose said to be lyric	leading purpose said to be lyric	we recognize none
Humor and irony	frequent	none	none	frequent

3. With both Sidney and Heliodorus the narrative begins in the middle of the action, and for some time the identity of two of the chief personages is unknown. Incidentally we would call attention to the similarity of the opening sentences of the two books. Compare the following with the beginning of the *Arcadia*:— "Le jour ne faisait que connécer à poindre, et le soleil à rayer sur les cimes des montaignes, quād il se trouva une troupe d'hommes . . . . ."

4. Cf. pp. 47-52.

4. There are virtually no descriptions of natural scenery, but merely trite allusions and the frequent repetition of a very limited number of usual epithets.

5. Montemayor does not introduce war or giants into his narrative; once he uses the beginning of a single combat as a contrivance to further the development of the plot, not for the interest of the combat itself. In the second edition of the *Diána* he adds a contest between Moors and Christians after the fashion of the epics of chivalry. (Cf. Dunlop 2:371).

6. Note that Landmann has been deceived by the complication of the narrative at this point. Cf. Landmann, Euphues &c. p. XXXI. and *Diána* p. 39.



This comparative view shows that in the order of the narrative, in the relative importance of certain elements, i.e., lamentation, pastoral life, war and warlike encounter, storm and ship-wreck, a blind oracle, the guilty passion of married women, and in the absence or subordination of the personal element, as well as in variety of interest, in the fundamental ethical quality, and in the use of humor and irony, - in all these features Sidney and Heliodorus agree and are sharply distinguished from Sanazzaro and Montemayor. In love of nature and in description of scenery Sidney and Sanazzaro are associated, while only minor incidents connect the stories of Sidney and Montemayor.

External evidence as to the sources of Arcadianism is small in amount and has merely confirmatory or corrective value. Sidney's high praise of Petrarch we have already referred to, it

7. According to Dunlop this occurs in Guarini, *Pastor Fido*.

8. We cannot, of course, cite all the minor incidents and motives common to these different narratives. We wish, however, to call attention to the fact that if Sidney took from Montemayor the story of Felismena he used it with great freedom, and distributes the part assigned to Felismena among at least three characters of the Arcadia, among Parthenia, Pamela, and Helen. Also the same story had been earlier employed by Bandells and Centhis (v. Dunlop 2:369); and may have come to Sidney as to Montemayor directly from the Italian writers.



occurs in the following passage from the *Apologie*: So as Amphion was sayde to move stones with his Poetrie, to build Thebes. And Orpheus to be listened to by beastes, indeed, stony and beastly people. So among the Romans were Livius, Andronicus and Ennius. So in the Italian language, the first that made it aspire to be a Treasure-house of Science, were the Poets Dante, Boccace and Petrarch. So in our English were Gower and Chaucer.<sup>1</sup> This is, of course, quite general and indicates no more than warm appreciation of these three Italian writers. With this quotation should be considered Sidney's praise of heroic poems writ in prose and his repeated statement that metrical form is not essential to poetry.<sup>2</sup> Whether one accepts or rejects the theory of poetical prose, he must see in Sidney's support of it, ground for believing that Sidney in prose availed himself of characteristics of poetry.

Among those who have produced "veritable poems in prose" Sidney names the author of the *Aethiopian History*, saying, "So did Heliodorus in his sugred invention of that picture of love in *Thedgines and Chariclea*.<sup>3</sup> And elsewhere in the *Apologie* he has spoken of the same book to this purport: "Her [Nature's] world is brasen, the Poets only deliver a golden: but let those

1. *Apologie*, p. 28.

2. Quoted p. 44.

3. *Ib.* p. 29.



things alone and goe to man....., know whether shee have brought forth so true a lover as Theagines....."<sup>1</sup> Sidney's residence in Paris and different Italian cities and his association with courtiers and scholars made it well-nigh inevitable that he should be influenced by Italian and French literature. Amyot's translation of Heliodorus was very popular, doubtless as much so as his translation of Plutarch, of which Languet in 1573 could not find one copy for his friend.<sup>2</sup>

Sidney's indebtedness to Montemayor is supported, according to Landmann, by the fact that Sidney translated "some"<sup>3</sup> songs from the Diana. Two songs translated from Montemayor are given in the 1633 edition of the Arcadia and other works of Sidney;<sup>4</sup> they are quite separate from the Arcadia. The "some" songs are but two, and they, moreover, are the first and third of many songs in the Diana and occur in that portion of the book which has so deceptive, a correspondence to the first chapter of Sidney's romance.

A wide acquaintance with classical writers is indicated throughout the Apologie. That the manner of Cicero in particular should be reflected in Sidney's prose seems an almost

1. Ib. p. 25.

2. The correspondence of Sir Philip Sidney with Herbert Languet, ed. S. A. Pears, 1845.

3. Landmann, Euphues &c., p. XXXI.

4. Arcadia, 1633, pp. 330-32.



necessary result of continued reading and of purposed practice in Cicero's style. Of this matter Sidney writes Languet more than once; he speaks of his purpose to read more widely in Cicero's works, and again of another resolve. "I intend to follow your advice about composition thus: I shall first take one of Cicero's letters and turn it into French; and then from French into English, and so once more by a sort of perpetual motion it shall come round into Latin again."<sup>1</sup> Sidney evidently carried out this advice of Languet in so thorough-going a fashion that the latter interposed to warn against excess. He wrote Sidney, "Beware of falling into the heresy of those who think that the height of excellence consists in the imitation of Cicero, and pass their lives in laboring at it."<sup>2</sup>

That Sidney's manner of expression should be reminiscent of biblical authors appears entirely probable when one considers his strong religious cast of mind, his reverence for holy things, and an interest in the form given to Scripture which is evidenced by his translation of some of the Psalms. In this connection will be remembered the general and widespread influence of the Bible in Elizabethan times as is seen in the mere number of translations.

The external evidence as to sources corroborates our con-

1. Correspondence of Sir Philip Sidney with Hubert Languet, a letter of Sidney, Jan. 15, 1574.

2. Ib. p. 20.



clusions drawn from a consideration of form and content in the *Arcadia* and in related literary productions. One further point should be noted. The general testimony to be gathered from the *Apologetic*, from Sidney's public and private letters, and from Greville's *Life* is that he had varied opportunities for experience and observation, and was a man of catholic interests and sympathy. In view of this testimony we consider it especially mistaken to attribute the character of his thinking and writing to a single source or to narrowly defined sources. With Sidney's own affirmation,

"I am no cut-purse of another's wit"<sup>1</sup> belongs his reproof of those who "keep Nizolian Paper-bookes of their figures and phrases" rather than "devoure them whole and make them wholly theirs".<sup>2</sup> In Sidney's *Arcadia* we find not so much imitation as sympathetic assimilation and adaptation.

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1. *Astrophel and Stella*, Sonnet 74.

2. *Apologetic*, p. 68.



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